

THEMES IN ELECTRONIC IMAGE PROCESSING

VIDEO VIEWING ROOM, Tuesday-Saturday, December 1-31

Reel 1 1:00-2:00; 3:30-4:30pm

PEER BODE: "Ladder," "Lightbulb"

RALPH HOCKING/SHERRY MILLER: "Walk/Run"

CONNIE COLEMAN/ALAN POWELL: "Hot Pink," "Weightless"

TOM DEWITT/VIBEKE SORENSON/DEAN WINKLER: "Koan"

REYNOLD WEIDENAAR: "Between the Motion and the Act Falls the Shadow"

BARBARA SYKES: "Video Haiku"

BARBARA BUCKNER: "Heads," "The Golden Pictures," "Millenia"

Reel 2 2:00-3:00; 4:30-5:30pm

JO ANN GILLERMAN: "Five Responses to the Political Climate November, 1980"

GILLERMAN/JIM WHITEAKER: "What Are You Scared Of?"

HENRY BAKER/JANE STEUERWALD: "Terrorist Activity"

PIER MARTON: "Unity Through Strength-As Presented by the Watch It Series"

SHALOM GOREWITZ: "Sign Off"

DORIS CHASE: "Conversation"

KIT FITZGERALD/JOHN SANBORN: "Static," "Don't Ask," "Episode"

GARY HILL: "Videograms"

MICHAEL SCROGGINS: "Recent Li"

Reel 3 3:00-3:30; 5:30-6:00pm

NEIL ZUSMAN: "Scene #13," "Egg Rides," "Help!"

MAUREEN NAPPE: "See?"

JANICE TANAKA: "Ontogenesis"

MARC CASEY: "Shock Wave"

SARAH HORNBACHER: "Avant-Coureur"

THE KITCHEN

CENTER FOR
VIDEO, MUSIC,
DANCE AND
PERFORMANCE

THEMES IN ELECTRONIC IMAGE PROCESSING
Video Viewing Room
Tues-Sat, December 1-31, 1981

INTRODUCTION

Electronic processing is a general term referring to the manipulation of the television image using synthesizers, colorizers, digital computers, special effect generators, and other technological instruments. Themes include formalist patterning of landscapes and bodies in motion; essays on societal conditions; unconventional narratives; and image-music interplay. The catalog is an opportunity for artists/producers included in this year's program to share working philosophies and technical concerns.

-Shalom Gorewitz, Program Curator

PEER BODE- "Ladder"; "Lightbulb"

I am involved in the theoretical and visual approach to video image making involving the building of process tools together with image making production directed as a personal exploration and speculation of the visual electronic syntax.

The generative concept is aimed at positing visual definitions of seeing by personally, analytically, and intuitively interacting with analog and digital based video tools.

For example, as shown in the accompanying recent video tape, a close intimate realist camera image is manipulated in 'real time' or 'performance time' with basic video and computer architecture strategies. The image is grabbed or frozen and then updated or added to with new visual input. The resulting image is articulated with the defined edges between the old and new image. The experience of this sort of seeing involves the perception of materiality, accumulation, and temporal duration. This video is seeing the seeing.

The video image is not an idea first

The video image is not a diagram first

The video image is not a captian first

The video image is not a photograph first

The video image is a physical, visual and temporal image first. The conceptual reference points, what we know about the video material, contexts, our conscious thought and the world outside ourselves are an associational reference set reverberating and coinciding with our encounter with the image. Our watching of things themselves involves the perception of our own pleasure and understanding of the image. There is a simultaneous nature of the visual image. It is a material and experience functioning in a field of perceptual and conceptual relavance.

you can see video

video is a place with a view

video is good clean fun

like having a volcano without the ash

video is seeing the seeing

RALPH HOCKING/SHERRY MILLER- "Walk/Run"

	TELEVISION	EXPERIMENTAL
TELEVISION VIDEO		
	VIDEO ART	
	VIDEO	VIDEO
PROCESSING IMAGE	SYNTHESIS	
	PROCESSING	ELECTRONIC IMAGE
PROCESSING VISUAL		
	SIGNAL STRUCTURING	ELECTRONIC
VISUAL DESIGN		
	COMPUTOR GRAPHICS	COMPUTOR
CONTROLLED IMAGE		
	PROCESSING	GENERATED
IMAGERY		
	ANALOG/DIGITAL IMAGE GENERATION	
	I KNOW WHAT IT IS BUT I DON'T	
KNOW WHAT TO		
	CALL IT. I'M TIRED OF SAYING "IT'S	
LIKE USING		
	ELECTRONS TO PAINT WITH." TO HELL WITH	
WHAT IT'S		
	LIKE. HOW DO IT SAY WHAT IT IS?	
	CASTING CABLE/BROAD	
	NOT MY CONCERN	
	I DON'T CARE ABOUT SHOWING MY	
WORK ON		
	CASTING.	
	MY WORK DOESN'T RELATE TO	
THE SOCIAL		
	CONDITION.	
	IT RELATES TO VIDEO'S CONDITION.	
	WE NEED A VIDEO GAME WHERE	
NOTHING GETS		
	SHOT, KILLED, OR EATEN.	
	VIDEO IS MADE FROM STUFF.. LIKE	
POTTERY.		
	THE STUFF IS JUST MORE DIFFICULT	
TO FEEL.		

	WALK/RUN IS	ABOUT GOING
BACK..ZEROING		
	POTS, SWITCHING TO OFF, USING ONE CAMERA	
(now it's COLOR)		
	AND THINKING ABOUT TIME. SHERRY	
AND I ARE A		
	CONSTANT.	

CONNIE COLEMAN/ALAN POWELL- "Hot Pink"; "Weightless"

Image processing and frame accurate editing allow us to alter/recreate an existing reality- time, form, color, and structure become very plastic, very malleable. In "Hot Pink" and "Weightless" we are basically working with aural, visual, and time rhythms; choreographing all elements to create a complex rhythmical work. In counterpoint to the underlying structure is the union of male/female imagery and physical movements. We are, as Alan expresses in another of our tapes, "two artists sharing the same paintbrush"; consequently there is a sexual energy which flows through our collaborative work and in this instance we have chosen to utilize it.

Technical Notes:

"Hot Pink" was constructed by a four part sequencing of two black and white cameras. The resulting video signal was then taken through the Jones and Paik/Abe colorizers with the color being sequenced by the audio track. In the final edit on one inch machines, the original material was used normal speed, then doubled, then tripled, then still framed to accelerate the pacing of the finished work.

"Weightless" was initially shot with a color camera being fed into the Experimental Television Center's computer which stored and released video frames at regular intervals which we were able to control in terms of contrast and speed of release. This material was then boosted to one inch tape and time coded. Through the use of slow motion, still frame and frame accurate editing the resulting piece is comprised of a complex array of A-B Rolls.

REYNOLD WEIDENAAR- "Between the Motion and the Act Falls the Shadow"

This work is concerned with extending the compositional potential of dance, music, and visual art. Elements of these media are used in ways that enable them to be compatible, to reach out to, and sometimes link, each other. The target is a tightly unified, many-leveled work that avoids domination by one particular component. Some major elements and their treatments include:

Dance movement that is completely objective, rejecting the traditional depiction of human emotion, scenario, or dramatic effect. The orientation is towards abstract line and shape, using movement as visual art, as human kinetic engineering.

Costume-- a sari--that is used as a movement amplifier, to extend the dynamic and motional range. The variable area of the fabric allows considerable latitude of visual compositional choice.

Color that is used as a way to watch time move. Color changes flow as the movements and musical dynamics flow.

Visual design and image processing that is used to multiply and transform the line and shape of the dance movement. Electronic reproductions of the moving image, electronic pattern visuals, computerized frame storage and retrieval and electronic motion and color control (some made manually and

REYNOLD WEIDENAAR- Continued

some emanating from music voltages)-- all are used to enhance the at once individuality and interdependence of layered multiple images and sound.

Music whose sound material is largely referential, rejecting the traditional use of abstract sounds. Its basis is a very primary human sound: rhythmic bare footfalls. These are electronically transformed, and other sounds added, with an orientation towards composing a more abstract, nonprogrammatic musical form, and towards an ultimate realization that would incorporate color and movement.

Central to the organic quality of the work was the decision to control and operate all the elements, except the music, in live performance. Accordingly, several days were spent in setting up and adjusting four cameras, the raster scan deflector, the raster scan waveform synthesizer, the music to video control voltages and triggers, the colorizing and keying of four video channels, and the manual controls of the computer. A monitor was set up so that the choreographer/dancer could view and interact with the final processed composite image as it was being made. All that remained was to rehearse and tape 25 performances, each one continuous and uninterrupted, each with different visual design, and each with manipulations of color, motion, key clip, computer frame rate, pattern visuals, and multiple image balance all made in real time to harmonize or to counterpoint the dance movement. Segments from nine of these performances were then edited together to form the final work.

DEAN WINKLER/TOM DEWITT/VIBEKE SORENSON- "Koan"

(Dean, Tom, and Vibeke are members of WTV, a video-band that has been working together since the summer, 1980. At that time they created "Aquarelles" using a new system Winkler designed and installed at EUE Video in New York City. Since then they have spent hundreds of hours "testing" equipment at EUE and, more recently, at Teletronics, a post production facility. They are presently completing their fifth videotape.)

"Koan is our second work, created on December 25, 1980. The images were created by 'seeding' feedback through a digital framestore. Two dancers, Phil Edelstein and Judy Weinstein, moved their hands in front of a color camera, which was connected to the input of the framestore. The background was then keyed out using a hard edged chroma key, and replaced with the output of the framestore, thus creating the feedback loop. The framestore was adjusted to produce an output 'larger' than its input. This caused the hands to flow out towards the viewer, creating images that resemble palette knife painting in oil. A sequentially updating freeze was inserted into the feedback path and the image path, which created the staccato motion of the images."

-Dean Winkler

BARBARA SYKES- "Sketching A Motion" "Video Haiku" "Waking"
"Witness" "I Dream of Dreaming"

"Sketching A Motion" is a study on motion, visually displayed as light. Movement is electronically captured with the quality of charcoal on paper. Rhythmically, the image as energy expands, reaches a summit and then disappears. Momentarily, traces of its path are perceptible.

The audio is by Rick Panzer. Equipment includes the Image Processor (video synthesizer), two cameras and a 3/4" editing system.

"Video Haiku" "Waking" "Witness" and "I Dream of Dreaming" is a collection of visual poetry expressive of the human experience. "Waking" begins with the dream-like quality of recurring experiences that we create for ourselves and are influenced by. Awareness is gained of these cyclical conditions, shattering the perception held in the past. This abstract process of self-discovery ends with a new beginning, a change in awareness. Audio by Rick Panzer. Equipment: the Image Processor, three cameras and a 3/4" editing system.

"Witness" is concerned with the self as observer, as witness. Audio by Barbara Sykes. Equipment: Image Processor, the Hellard Paccard (a raster scan video display device), two cameras and a 3/4" editing system.

"I Dream of Dreaming" was conceived from dreams, poetry and precognition.

Waiting for the rising sun
my spirit rests
on a mountain peak
And I dream
of dreaming...

Audio by Stuart Pettigrew. Equipment: the Image Processor, the Hellard Paccard, two cameras and a 3/4" editing system.

BARBARA BUCKNER- "Heads" "The Golden Pictures" "Millenia"

"Heads" is a depiction of mental activity represented in animal, human, and other-worldly states.

"The Golden Pictures" depicts static objects in their psychic function where vital forces are animated from a more interior realm than their normally perceived external stasis. The term "golden" is used in the sense of an idealized condition.

"Millennia" uses digital/analog imaging techniques to depict an evolution of geometry, men, animals, moons and the dead in miniature.

These pieces deal with image "sets" upon which electronic procedures have been "mapped". The image development is not so much dependent on serial order as on a permutable order. The permutable order occurs by re-coding the video signal over time which includes luminance, chroma, hue and time-base values. Thus single forms are not created so much as sets of characteristics which yield a quality from changing quantities (voltage over time).

JO ANN GILLERMAN- "Five Responses to the Political Climate,
November, 1980"; "What Are You Scared of?"

My present work has been taking a few directions but dealing with similar concerns. Live performances utilize live image processing and live scripted sound with performers relating movement to the script. In the videotapes, I have been attempting to combine image processing, recognizable imagery, and computer graphics in a subjective meaningful relationship- as well as a stimulating visual experience. (ie, considerations are to substance or content- in addition to more abstract composition, form, and pure video)

As to the specific tapes being played, there are only a few comments... I personally feel that a videotape should be self explanatory.

The bouncing square-like shapes are MONADS (from Leibniz' theory: a monad seems to be an elementary particle out of which everything in the Universe is composed- sort of like a spiritual version of the atom.)

HENRY BAKER/JANE STEUERWALD- "Terrorist Activity"

This is the second videotape in a series of tapes dealing with the integration and consonance of audio and video information. Sounds and visual images are multi-layered and synthesized within the framework of presenting terrorist activities to the viewer/participant. While probing recent terrorist actions, the work presents terrorism in an emotional, synaesthetic light. Television and film images are redefined when integrated within the framework of the audio which we originally performed live over radio station WAER-FM.

It is our belief that sensory correspondence in our work is of prime concern. We place equal importance upon the visual, aural, and tactile aspects of the video medium. The piece "works" in the mind of the viewer. The message is more than the sum of aural plus visual plus tactile--it is the synthesis of the three, the gestalt process is the important aspect. A deliberate ambiguity exists in our treatment so that the participant can bring his or her own prejudices into play.

Our technical interpretation responds directly to our philosophy. By making use of the David Jones synthesizer, keyers, and colorizers, we manipulate visual images to correspond with our manipulation of the aural images. The image processing, both visual and aural, is vital to the concept of the work. Through it, we re-create a scene's compositional logic, forcing the participant to experience an image or phrase in a new manner.

PIER MARTON- "Unity Through Strength as presented by the Watch It Series"

SOME PEOPLE MAKE IT THEIR JOB TO MAKE US BELIEVE THAT WE EXIST, WHEN, AFTER ALL, A BOMB IS ALL WE NEED. NO MORE CO-OPTATION, NO MORE RICH VS. POOR, NO MORE QUESTIONS.

THE MEDIA, FROM WHICH ALL IMAGES IN THIS TAPE ORIGINATE, USES SIMILAR TACTICS. IN LIEU OF PLUTONIUM, THE VACUUM TUBE DELIVERS ITS DAILY BOMBARDMENT OF CLICHES.

ISSUES, YES ISSUES, BUT WITHOUT THE EVER LASTING TRAP OF TAUTOLOGIES SUCH AS THE LEARNING-NEVER-ENDS.

THE U.S. COLONIES OF TODAY KNOW BEST THE QUIET CRUNCH OF DEATH, THEY KNOW THE SUBTLETIES OF HOW -KILLING TIME DOES KILL-.

INFORMATION, OR A MATTER/MANNER OF FLOWING WITH THE GLOW.

In other words, the tape accompanying this text, is a work in progress. Besides image processing as information processing (my concern), my image processing was done primarily through the use of 3/4" decks, a camera, a time base corrector and a character generator.

The soldiers originate from a major network sign-off, the man running from a Spanish network reporting Archbishop Romero's murder in San Salvador.

SHALOM GOREWITZ- "Sign Off"

Most of the images I've made recently have to do with apocalypse and rapture- the end of the world and what comes after. This series was triggered at a 4th of July party. Our host stood on his roof shooting blanks from an elephant rifle over the Ohio River into Indiana. He assured us he wouldn't hurt anyone at his party, but didn't care what he hit on the other side. Someone said- "don't worry, you know you're dead when you don't hear the shot." Playing Missile Command, I realized the world was doomed- no matter how well protected- it can't be saved. In North Carolina we found an Evangelical Shrine proclaiming eschatological assumptions. Soldiers march up Fifth Avenue in New York City- political unrest, economic crisis, spiritual despair.

This tape was produced as concluding segment for the NightFlight Program on the USA Cable Network. Images were produced at the Experimental Television Center using the Jones colorizer, PaikAbe synthesizer, Z-80 computer with software designed by Jones/Davis, the Brewster synthesizer, and other instruments. It was edited to Jimi Hendrix's performance of the national anthem.

DORIS CHASE- "Conversation"

I react to the form and shapes of my subjects and approach them from all sides at once, attempting to go beyond the limited visual world. These architectural environments invite a visual kinesthetic involvement and participation. As in painting, the surrounding space within each frame has its own presence, and this remains true whether the means is computer, solarization, or synthesis. I wish to retain an immediacy which is the result of the free creative force in action. I have a relationship with the media in which my ideas and the product become one, a relay back and forth.

My tape images are juxtaposed and repeated, reiterating themes and obsessions. Basically a romantic, I'm fascinated by visions and dreams and try to present them in a formal setting. I offer an aesthetic experience which encompasses an intense, dynamic energy and the universal quality of mystery.

My tapes have developed in a grid pattern, some branching horizontally from the geometric basis of sculpture, others stretching vertically from concepts in painting. In "Conversation", movement gives a consistent and patterned flow: it is a rhythmic necessity. Each frame was viewed as a painting in constant flux.

The creation of a piece involves multiple rehearsals with small format video, when the dialogue between performer and myself is established. Through mutual respect and trust there develops an understanding of the composition and design necessary. I organize the total structure and abstract the physical into a series of movement phrases. Often the more I dematerialize the physical body, the more I actually make visual the visceral movement of the performer.

By merging the human and technical elements, the essence of internals and externals is brought forward. Each performer has a unique camera quality and it is this essence that I wish to emphasize. The most successful tapes allow movement to define the design.

In "Conversation", as in all my projects, there was a process of analyzing the subject, with all its visual possibilities, then of focusing its essence and transforming it through video processing.

-D. Chase

KIT FITZGERALD/JOHN SANBORN- "Static" "Don't Ask" "Episode"

"Still Life" is the general title for an ongoing collection of short works concerned with the intricate inter-connections between pictures and sound. Illustrating a wide variety of themes using a diverse set of audio and video styles, "Still Life" is unified in its desire to explore the future territory of "drama" composed and communicated through a concise interplay between language, "music", visuals and structure.

In "Static", boy meets girl in an overlapped construction of doubt, desire, anxiety and intent as a rudimentary goal is researched by both audience and protagonist.

"Don't Ask" - we warned you. A classic intimacy; a shattering moment.

"Episode" is concerned with the three stages of romance: blind love; give and take; and separation - as played out in simple urban settings. Structured so that rhythmic editing of dialogue provides a three-level view of the emotive and practical.

Fitzgerald/Sanborn's videotape works, described by John O'Connor of the New York Times as "rarely predictable and always absorbing", use both simple and complex methods of recording and post-production to create abstract allegories using mostly real images, articulated in a "new visual language" rooted in the unexplored territory of video composition. They create complex stories, which operate multi-dimensionally - from perceptual to instinctual - each expressly using the elements of television to create their artworks. Incorporating a "musical" structure, eliciting both mood and thought, the viewer may relate to their T.V. form as well as to their artistic content.

- Fitzgerald/Sanborn

GARY HILL- "Videograms"

"Videograms" is conceived as an ongoing work consisting of numbered segments which may be viewed in any order. Each segment is numbered intuitively, in a sense extending the original process used in constructing the image/text relationships. As the work becomes more lengthy, I hope to extend this intuitive process to the viewer via the interactive videodisc, giving random access to the segments and the ability to construct new relationships between them.

The first question posed by most viewers is which came first, the image or the text? Curiously, first impressions are usually that the image did. The contrary is true, with few exceptions. Sometimes a word or phrase is changed for its sound and/or length in order to "track" the image, and a few of the texts were inspired by single images which were later expanded for those texts.

Technically, "Videograms" was made using a Rutt/Etra Scan Processor, a tool with a very rich vocabulary for generating electronic images. This vocabulary was always the backdrop for writing the texts.

- G. Hill

MICHAEL SCROGGINS- "Recent Li"

The conceptual and technical aspects of "Recent Li" are interdependent. In defining the Chinese term 'li', Joseph Needham has written, "In its most ancient meaning, it signified the pattern in things, the markings in jade or fibers in muscle...it acquired the common dictionary meaning 'principle', but always conserved the undertone of 'pattern'...". The forms in "Recent Li" originate from the 'li' of video feedback. Video feedback is the result of a video camera scanning its own display. It is the narcissistic oscillation of an image of the image. If the camera scans the complete display screen area, edge to edge (no larger, no smaller), it is analogous to placing two mirrors face to face in direct contact: there is no space between them, and simultaneously there is an infinite space between them. The compulsive drive toward the union of opposites is hinted at in this process. By rotating the camera/display orientation 90 degrees from the matched horizontal relationship, a horizontal/vertical order is established which produces a quaternity. The quaternity appears cross-culturally throughout the ages as a powerful symbol of unity, of wholeness of self. This symbol and its associated meanings form the core of "Recent Li". Color, multiple layering of other feedback images, and musical sound are added in order to enhance the luminosity of this central image.

The figure in "Recent Li" was formed as a black and white 90 degree feedback on a Paik/Abe video synthesizer. That image was used as the source for an external insert luminance key on a Cohu switcher with three Sony DXC-5000 color cameras and corresponding monitors as keyed and unkeyed feedback sources. The camera paint controls were played to vary chrominance and luminance values.

ditioning of the mind, subliminal inculturation, and criteria for self-evaluation. None of this is verbal, or clear, or understood in the rational sense; consequently its impact is not always consciously recognized, but the result in how we view ourselves, our role models, and the world, are concrete statements of these non-verbalized conditioned bits of seemingly nonsensical pieces of abstracted information. For these reasons I strive for my work to incorporate a primary visceral effect coupled with an analytical statement reflecting the multiplicity of a particular experience and observation.

- J. Tanaka

MAUREEN NAPPE- "See?"

"See?" poses a series of questions to the viewer. Do you see? Do you recognize what you see? Do you understand? Do you agree? "See?" attempts to disarm the viewer of expectations. "See?" is made of multiple forms, rapidly edited. The image consists of text, animation and synthesis built on a real base or used purely abstractly.

The video animation was done with a videodisc recorder, shooting individual drawings and animating them while transferring to 3/4" videotape. The video synthesis and colorization was done at the Experimental T.V. Center in Owego, New York.

- M. Nappe

MARC CASEY- "Shock Wave"

TO ME: Video is the beginning of the ultimate art form - the synthesis of mind and machine - the extension of each other; the result of a society based on immediate gratification; the ability to electronically reproduce in a multi-dimensional fantasy - to clone one's own ego; a remote-control prostitute; a mechanical accessory - a counterpart to my brain. Video can overtake me, I may wind up the result of my own creation, but for now I can still pull the plug...

"Shock Waves". This tape was shot and edited on 3/4" color video, in my sophomore year at the University of Bridgeport. It is based on the idea that there are as many people who think they know themselves. In comparison to the many great things man has conquered, the sea still stands defiant, crushing us at random, nonchalantly repaying us for our abuse. It is trying to tell us something about ourselves...perhaps it is a warning - "There is no other place in existence where there is such an apparent line between where man has been, and where man has tried to be." This tape is about being alone on the beach: you are never alone.

- M. Casey

SARA HORNBACHER- "Avant-Coureur"

Perhaps the effort to create video springs in part from the 20th century discomfort regarding the role of the observer. Television (co-opted video) is most certainly our history's most cross-culturally observed phenomenon. Video is essentially an intuitive and concrete physics - acknowledging that a purely statistical (non-visual or aural) interpretation of wave mechanics could not be complete. The logical constituent simplicity of electronic imaging demonstrates both wave and particulate relativities...The apparent concrete appearance of raster/field/frame provides an arena for the display of alternating frequencies of waveform and light provided by camera imaging and/or analogue and digital signals. The belief in practise is in the possibility of providing a model of reality which shall represent events themselves and not simply the description of their possibility. It is both the super-realism and neo-expressionism of empiricism at once, and is a significant outgrowth of dialectical materialism/medium reflexivity postulated in the contemporary technologies of philosophy, science and art. Where subject matter of content appears to be transparently transported by the medium, other constituent reflexivities must operate to reveal the grammar of the enclosing discourse; such systems, due to the richness of compounded terms, move toward automatic association - the object of poetic consciousness. In essence, the working methodology is motivated by a desire to promote aesthetic analytic experience, bringing, as far as possible, all the conceivable relationships between electronic imaging, vision and hearing, language/text/music/sound, abstract cognition and perception under the investigation of the maker/observer and observers.

"Avant-Coureur" (fr.) literally translates as Prologue, but resonates phonetically in English to provide comparison with its sound-alikes. The opening work in "Golden Metro", it sets forth the sculptural, political, physiological, conceptual, and aesthetic concerns of the longer work which is composed of five sections - the self-reference occurring only in the Prologue and the Epilogue, "Arrière-Pensee". The entire work shares in the effort throughout my current work, to affect the physical ambient environment of the viewer by utilizing the video screen to display and project highly contrasted images that cut quickly from frame-to-frame, thereby creating a room-size flicker/environmental box (esp. when viewed in a completely darkened room) and utilizing academized principles of perceptual psychology and our most powerful audio-visual delivery system now available, to present information directly to the native processing mechanisms of the viewer, creating an instantaneous, if abstract, awareness of the changing electrons, frames and sequences of sound and image that are simultaneously being registered on the raster/screen and binary brain via retina and tympanum. By achieving a certain counterpoint between word/sound/image within particular delivery dynamics, the two halves of the brain are triggered into recognition of their functioning - as material processes undergoing transformations. Integral to all five sections of the work is video raster manipulation, utilizing frame storage, sequencing, analogue and digital control. The music throughout "Golden Metro" is by Kraftwerk.

All of the described videotapes are available for sale or rental through The Kitchen. For more information, please contact:

Video Distribution
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